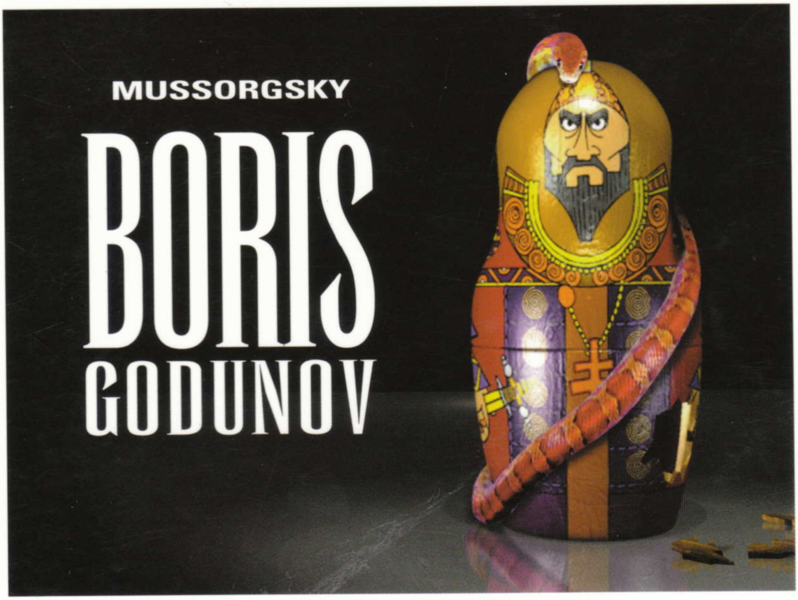
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Modest Mussorgsky

OPERA IRELAND

presents the first Irish production of

MODEST MUSSORGSKY

BORIS GODUNOV

(Original version 1869)

Sung in Russian

Libretto by the composer, after Alexander Pushkin

Conductor	Alexander Anissimov
Director	Ansgar Haag
Designer	Klaus Hellenstein
Lighting Designer	Nick McCall
Asst Director	Werner Pichler

Opera Ireland Chorus
(*Chorus Master* Cathal Garvey)

Piccolo Lasso
(Director: Ite O'Donovan)

RTÉ Concert Orchestra (*Leader* Michael d'Arcy)
by kind permission of the RTÉ Authority

GAIETY THEATRE DUBLIN

November 21, 23, 25 & 27, 1999 at 7.30 pm

There will be one 20 minute interval after Scene 4

Surtitle translation: Peter Bloor
(by arrangement with the Royal Opera, Covent Garden)

Artistic Director: Dieter Kaegi
Executive Director: David Collopy

Cast

MODEST MUSSORGSKY

BORIS GODUNOV

Boris Godunov, Tsar of Russia	Gidon Saks
Fyodor, his son	Christine Freiberg
Xenia, his daughter	Michele Sheridan
Xenia's Nurse	Deirdre Cooling Nolan
Prince Vassily Ivanovich Shuisky	Volker Vogel
Andrei Schchelkalov, clerk of the Duma	Oldřich Kříž
Pimen, a monk and chronicler	Stanislav Shvets
Grigory (the False Dimitri), a novice	Ivan Choupenitch
Varlaam, a vagabond monk	Gerard O'Connor
Missail, a vagabond monk	Alexandre Naoumenko
Innkeeper	Alexandra Durseneva
A Simpleton	William Saetre
A police officer	Des Capliss
Nikitsch, a police constable	Oldřich Kříž
Mityukha, a peasant	Jeffrey Ledwidge
Boyar-in-attendance	Tom Cregan
Répétiteur	Henry Ward
Stage Manager	Paula Tierney
ASM	Casey Norton
Student	Patrick Keenan

Scenery constructed by:	Theatre Production Services
Scenic Artists:	Liz Murphy Fiona Whelan Sabine Dargent
Costumes made by:	Olivia Bridgeman Lyndie MacIntyre Marie Tierney
Tailoring:	Denis Darcy
Grateful thanks to:	Angels & Bermans English National Opera Royal National Theatre Maeve Widger Inchicore VEC

The original version of *Boris Godunov* (composed in 1868-69) was never staged in full during Mussorgsky's lifetime. His extended version of 1871-72 was first produced at the Marinsky Theatre in St Petersburg on 27 January (old style) 1874.

MODEST MUSSORGSKY

BORIS GODUNOV

THE PLOT AT A GLANCE

Scene 1: Outside the Kremlin in Moscow (1598)
While Boris Godunov is praying inside a monastery, the people gather outside. Shchelkalov, the Clerk of the Duma, and Prince Shuisky, the most powerful aristocrat in Moscow, join with the police in exhorting the crowd to beg Boris to accept the throne of Russia.

Scene 2: The Coronation
Boris is crowned. He enjoys the acclamation of the people, but he is filled with fears for the future.

Scene 3: A cell in the Chudov Monastery in Moscow (1604)
While Pimen, an old monk, is writing the history of Russia, the young novice Grigory is dreaming of a noble future for himself. When Pimen relates the tale of how the murder of the infant Tsarevich Dimitri enabled Boris Godunov to become Tsar, Grigory realises that he is about the same age as the dead child. He begins to form plans.

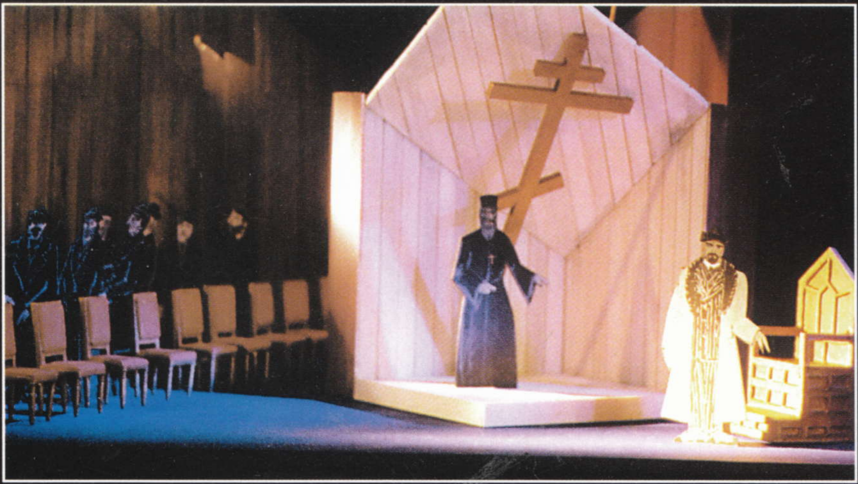
Scene 4: An inn on the Lithuanian border
Grigory has decided to assume the persona of the slain Dimitri and is fleeing Russia in order to raise an army in Poland to depose Boris. When soldiers arrive to arrest him, he persuades them that a vagabond monk called Varlaam is the man they want.

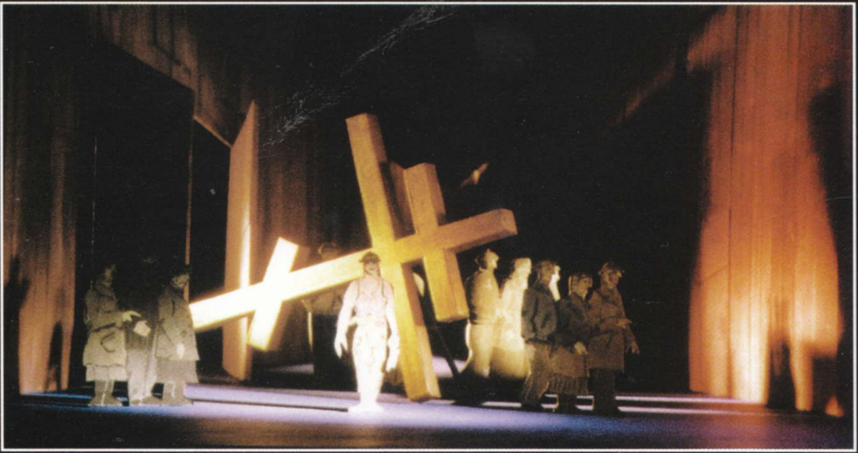
INTERVAL

Scene 5: Boris's apartments in the Kremlin (1605)
Boris's son Feodor attempts to comfort his sister Xenia, who is mourning the death of the man she was to have married. Boris ponders on the power he has attained, and realises that it has brought nothing but suffering to him and to his people. Prince Shuisky enters with news of the pretender Dimitri and his campaign in Lithuania. Boris makes Shuisky confirm that the real Dimitri really did die, then finds himself haunted by a vision of the bloodied corpse of the murdered child.

Scene 6: Outside the Cathedral of St Basil
The crowd cannot decide whether to remain loyal to Boris or to support the supposed Dimitri, who is marching victoriously towards Moscow. A group of urchins torments a Simpleton and steals his only kopek. When Boris emerges from the cathedral, he comforts the Simpleton and asks for his prayers. The Simpleton refuses, and sings of the sorrows of the people of Russia.

Scene 7: The Kremlin
The Council of Boyars is in session. The Clerk of the Duma reads out the death sentence imposed on the 'false Dimitri'. Shuisky enters, and the Boyars accuse him of treachery. To defend himself, he tells them of Boris's deranged condition. The Tsar himself now arrives, crazed by thoughts of the murdered infant Dimitri. Then Pimen is brought in. He tells of miraculous cures taking place at the shrine of the dead Tsarevich. Boris can take no more, he sends for his son and, as the bells toll, he begs forgiveness for his sins, then collapses and dies.







VISION AND REVISION
Boris Godunov in 1869 and 1872
Harry White

There are few operas by which the history of the genre itself is reimagined or radically extended, but *Boris Godunov* is one of them. The work exists in the auditory imagination as a resonator of national feeling, as a vast meditation on the characteristically pessimistic condition of Russian political history and as an outstanding admixture of psychological insight and narrative power. The complicated textual history of *Boris*, and the fact that the work passed into the repertory at second hand - through the magisterial interventions of his friend and mentor Rimsky Korsakov - do not detract from the sheer originality and force of Mussorgsky's achievement, both in terms of Russian music in particular and of opera in general.

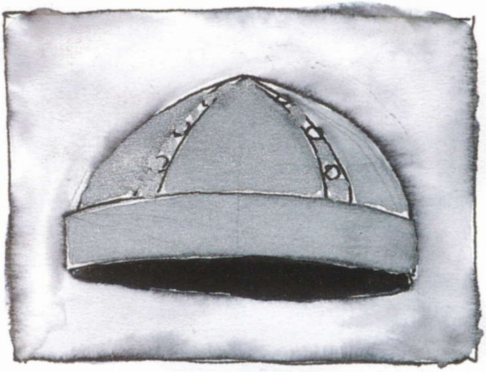


Boris is a document of cultural history which - no less than in the works of Pushkin and Tolstoy - comprises a definitive exploration of the very condition of Russian art. It is also a vital addition to the concept of heroic opera, not least in the depth and felt life of its protagonist, whose range of feeling extends far beyond the conventional boundaries of the troubled tyrant. If the latter is a familiar figure in opera (in Handel, no less than in Wagner), Mussorgsky's hero nevertheless offers something new: a personage of self-evidently tragic stature who engages with history in a way which is unnervingly intimate and radically personal. And, of course, Russian. Critics of Russian opera have dwelt at length on Mussorgsky's acute self-consciousness in this regard, given his avowed attempt to use the medium of opera itself to voice (literally) the intonations and

rhetorical cadences of the Russian tongue, and given also the libretto of *Boris Godunov*, which in its first version particularly took over verbatim lengthy passages from Pushkin's play of the same name. Indeed, it is both Mussorgsky's literal adherence to and deviation from the political vision which stands behind the Pushkin play that distinguishes the first version of this opera (completed in 1869) from the second (1872). Both versions contribute decisively to our understanding of Mussorgsky's intentions, and both allow us to understand - independently of Rimsky Korsakov's re-orchestration of the 1872 version - the mental journey which Mussorgsky undertook from his original conception of *Boris* as a sung play in recitative (what Mussorgsky himself called an *opéra dialogué*) to a more conventional and more grandiose integration of music and drama, which firmly consigned the work to the genre of tragic opera.

Although *Boris* gained international prominence by means of Rimsky Korsakov's re-orchestration (which itself exists in two versions), it is the two versions of the opera by Mussorgsky himself which now claim our attention. It is interesting to note in passing that no new recording of the Rimsky version has appeared since Herbert von Karajan's reading in 1977; in the past twenty years the 1872 version has come to dominate the stage and recording studio. What, then, are the chief differences between Mussorgsky's original version in 1869 and his revision of 1872 which have led critics to speak of the latter as a 'total re-conception' of the opera on Mussorgsky's part?

In order to answer this question, we need to look first to Mussorgsky's approach to the Pushkin play in the



first version, and then to explain in brief the circumstances which led him not merely to revise the opera according to the prescriptions of the Imperial Theatres Directorate in Moscow but to transcend these requirements to such an extent that the focus and structure of the work were significantly altered in the process.

Richard Taruskin has succinctly remarked that *Boris* was the only opera Mussorgsky ever completed: 'in fact, he completed it twice.' Nevertheless, his setting of Gogol's comedy *Marriage* (which only exists entire in vocal



score), provides a vital precedent for the creation of a wholly nationalistic music drama which Mussorgsky envisaged as the true goal of his compositional career. The impetus for the realisation of this goal came through the suggestion of a friend (the historian Vladimir Nikol'sky) that he turn to Pushkin's 'Shakespearean' tragedy *Boris Godunov* for this purpose. In his original version (1869), Mussorgsky began by condensing the text of Pushkin's play to such an extent that he eliminated those scenes which did not feature the protagonist himself. As a consequence, the principal character enjoyed even greater prominence in Mussorgsky's libretto than he did in Pushkin, but there was also a corresponding loss of context, insofar as Mussorgsky thereby removed the so-called 'Polish scenes" (Act Three of the 1872 version) and with them the only significant female character in the text. It was on this account that Mussorgsky's original version was rejected, with the proviso that the opera could be mounted if he revised it to reinstate and set the love scene between 'false Dmitri' (the Pretender) and Marina Mniszek.



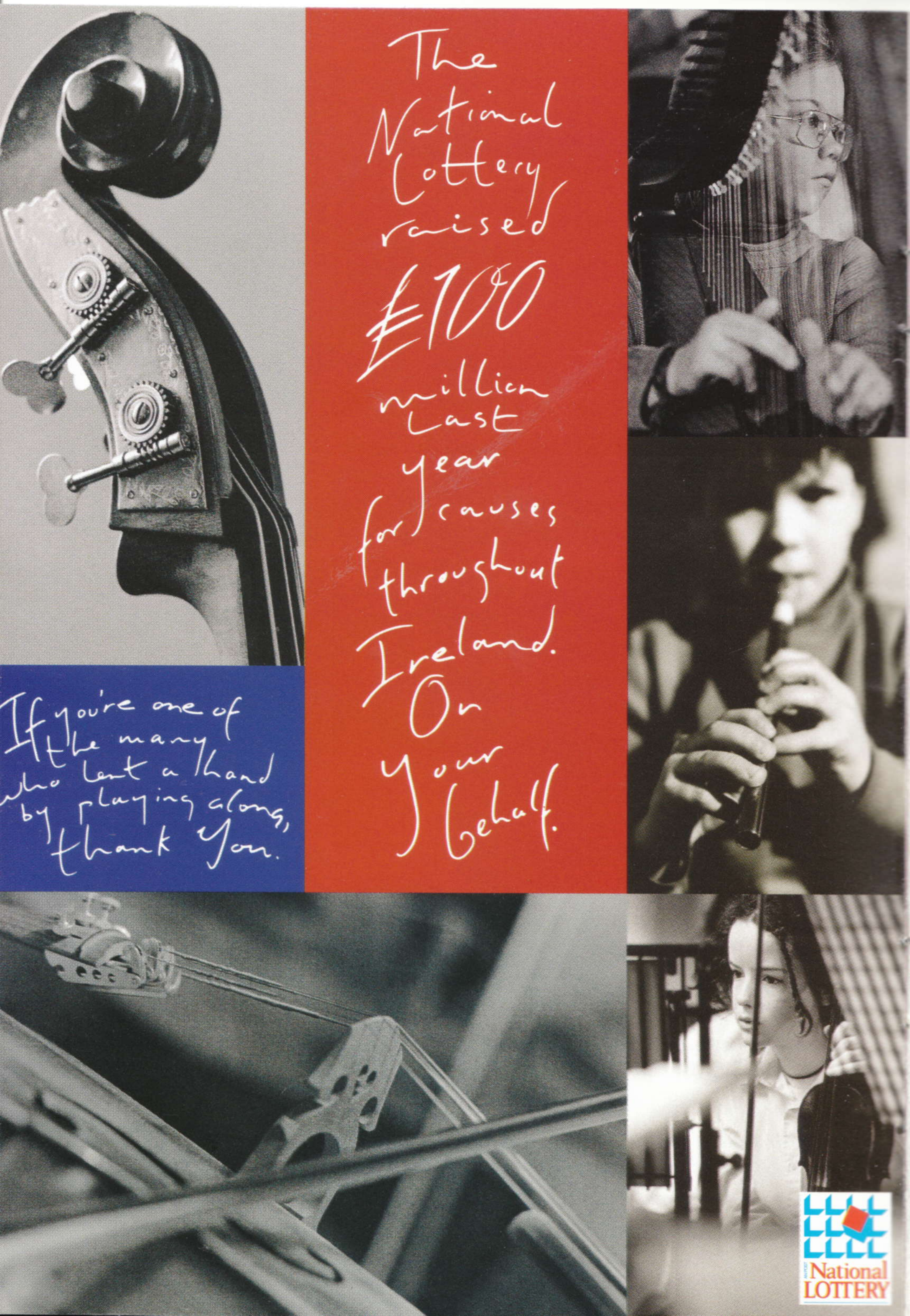
In his revision, undertaken almost immediately upon hearing the Directorate's demands, Mussorgsky not only restored the 'love interest' of the play itself, but radically altered the sequence of events in the later acts to such an extent that he 'de-Pushkinised' (to borrow Taruskin's useful verb) the libretto and in the process changed the historical understanding which underlay the spoken drama. In Pushkin's play, and in the 1869 version of the opera, Boris himself is of course firmly established as the central personage of the drama: his brooding greatness is not diminished by the music. But the 1872 revision contextualises the tragic curve of Boris's downfall by proposing an alternative to it: namely, the increasing voice and historical awareness of 'the People'. In making *Boris Godunov* an opera about 'the Tsar *versus* the People', Mussorgsky was responding to a new understanding of Russian history

which went beyond Pushkin's conception of nemesis and personal tragedy. In the play, and in the 1869 version of the opera, the People are the submissive victims of circumstance, and their confusion is almost comic in its bewilderment. In the 1872 revision, however, and particularly in the closing scene of the opera, Mussorgsky portrays the crowd in active rebellion against the tyranny of a criminal despot: the 'revolutionary' chorus which he introduces into the middle of this scene drives home this new reading of history, to say nothing of the literal transference of the 'Holy Fool' episode (ripped from the 1869 score) which in the original version fortifies the personal nature of Boris's tragedy. In omitting the Holy Fool's confrontation with Boris from the 1872 version, Mussorgsky appears to have foregrounded instead the role of the people as 'the real driving force of history'. The 1872 version sustains the tragic voice of its central protagonist, but it closes with something other than that voice. The sheer force of history which the voice of the people represents in this version is something new: the people themselves are tragically engaged (and flawed) in the historical process itself when they acclaim the false Pretender. One might reasonably argue that it is the addition of this final scene which above all confers the title 'nationalist opera' upon the 1872 *Boris Godunov.*



But what of Mussorgsky's first thoughts? What of his original conception of a 'truly national music drama' which is embodied in the 1869 version? One might suggest that the 1872 version does two things above all others: it intensifies the polarisation of the isolated protagonist and the masses by introducing alternative modes of power (Marina, the Pretender) between them; and it conventionalises the texture and formal shape of Mussorgsky's musical language.

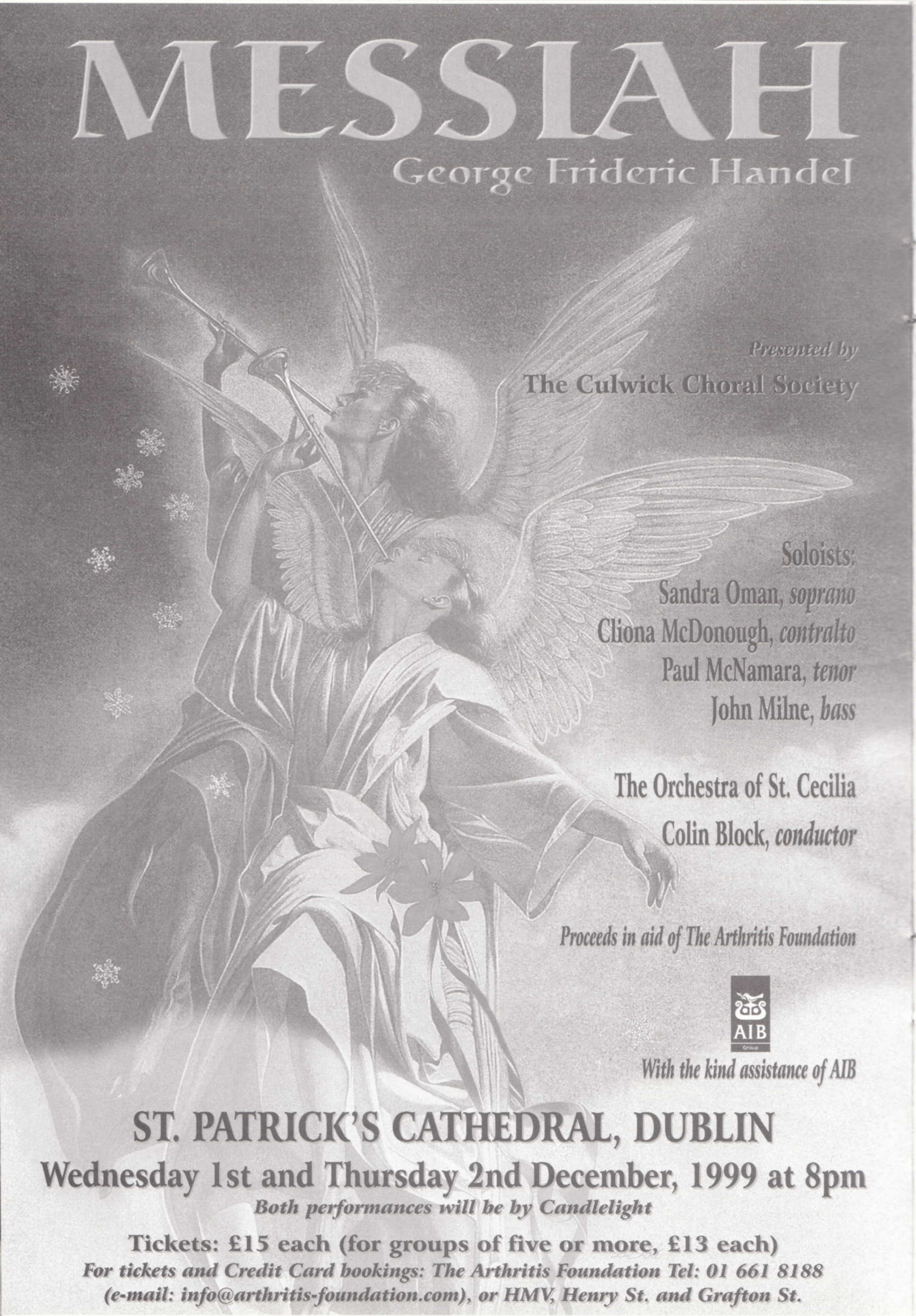
But was something lost in the process? It may be that the incontestable enrichments (musical, dramaturgical) of the second version nevertheless entail a measure of sacrifice: the purity of vision embodied in the first libretto gives way


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before the crowded life and sheer sensuality of the revisions and incorporated scenes of the 1872 version (in particular the arias and duets involving Marina and the magnificent choral structures of the last scene). It may also be that the singular drive and concentrated impact of the first version reflects not only Mussorgsky's adherence to Pushkin, but also his passionate belief in the currency and immediacy of 'sung recitative' as against the formal or artificial demeanour of set pieces:

I would like my characters to speak [Mussorgsky wrote during the composition of *Marriage*] on the stage as living people speak, in such a way that the manner and intensity of their intonation, supported by an orchestra that acts as the musical canvas for their speech, should hit the bull's-eye - that is, my music must be an artistic reproduction of human speech in all its finest shades, that is, *the sounds of human speech,* as the external manifestation of thought and feeling, must, without exaggeration... become *music* that is truthful, accurate, artistic, highly artistic.

The naturalism implicit in these prescriptive remarks deeply informed the first version of *Boris* , but was correspondingly attenuated by the more conventional structures of the second version. This directness of musical thought is gone from the second version: it is no longer an *opéra dialogué*. Perhaps the easiest way to describe the difference between both versions in this regard is to refer to the scene which opens Part Three (in the first version) and Act Two (in the second version) which is set in the royal apartments in the Kremlin. In both versions, although the surrounding material is vitally different in either case, the great soliloquy which Boris sings in contemplation of power and conscience is a vital advance in the unfolding catastrophe. In the first version, Mussorgsky set the text almost verbatim from Pushkin; in the second, he paraphrases the play much more freely, so as to address explicitly and graphically the central issues of infanticide and public unrest which plague the Tsar's mind. Nevertheless, both texts compare closely in content: it is the musical settings which materially differ. In the first version, the wildness and disorder of Boris's thought processes are somehow mirrored in the freely structured (but unmistakably melodic) recitative which is set against a seam of leitmotives in the orchestral texture that we associate with the murdered child and the Pretender; in the second version, the soliloquy is recast as an aria which depends on a highly developed lyric theme expanded and developed both vocally and orchestrally. More generally, the radical reduction in the use of leitmotive


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technique in the second version of the opera reflects Mussorgsky's departure from that interdependence between 'sung speech' and orchestral commentary which distinguishes the 1869 version and which gives it such arresting immediacy and impact.

Although the 1872 version is undoubtedly richer in characterisation (as in the more malevolent and subtle portrayal of Shuisky in the scene described here), Mussorgsky's first thoughts in 1869 carry with them an intensity of vision which was necessarily dissipated in 1872. The terrible confrontation between Boris and the Holy Fool at the shrine of St Basil, for example, which confirms the dominant theme of personal guilt in the first version, is all the more striking in retrospect because of its absence in 1872. Here also the sheer dramatic impact of sung recitative achieves an intensity which stands in contrast to the larger and more deliberately contrasted vocal structures of the revised version.

However great the differences between these two versions, the character and portrayal of Boris lie at the centre of either one. He is one of the great outsiders in opera, and his presence inheres in the repertory thereafter, not least, perhaps, in the uncanny correspondence between Mussorgsky and Britten, particularly with regard to the Coronation music in this opera and the Interlude music in *Peter Grimes. Boris Godunov* seems somehow to have exhausted Mussorgsky's dramatic imagination (in a way that is not obviously not true of Britten and *Grimes*), but there is in both operas the strong sense of an ending; the sense of a definitive and unrepeatable address upon the conflict between the individual and society. We hear the 1869 version of *Boris* as the purer form of that address, but in both versions the presence of the Russian musical imagination is unmistakable. The same might be said, indeed of the fundamental Englishness of *Peter Grimes.* In either case, a musical nationalism which transcends political venom, obtains and endures.

(Harry White is Professor of Music at University College Dublin)

Boris Godunov set and costume designs by Klaus Hellenstein.

BIOGRAPHIES



ALEXANDER ANISSIMOV (Belorussia) Conductor

Alexander Anissimov graduated from the Conservatories of St Petersburg and Moscow. In 1980 he was appointed Musical Director of the Belorussian Opera in Minsk. In 1995 he was appointed Principal Guest Conductor of the National Symphony Orchestra of Ireland, becoming Principal Conductor in 1998. He has conducted major orchestras in, amongst other places, Russia, Netherlands, Germany, Norway, Monaco and Argentina; and in 1998 he toured the USA with the National Youth Orchestra of Ireland. In 1993, the Symphony Orchestra of Rome's Santa Cecilia Academy presented him with Leonard Bernstein's baton; and in 1995 the Russian musical review *Muzikai Elite* named him Conductor of the Year. The London Times described his work as having "... sustained brilliance and emotional commitment". Alexander Anissimov has conducted opera at the Kirov in St Petersburg and in Venice, Florence, Hamburg, Paris (Bastille) Barcelona, San Francisco, Buenos Aires and Wexford Festival. For Opera Ireland he has conducted *Macbeth*, *Cavalleria rusticana* and *Pagliacci*. He records exclusively for Naxos/Marco Polo, on which his repertoire includes the complete symphonies of Glazunov and Rachmaninov as well as Rubinstein's opera *The Demon*.



DES CAPLISS Baritone (Ireland) Police Officer

Des Capliss was born in Dublin. His initial vocal training was at the DIT College of Music under Mary Brennan and he is currently studying with Philip O'Reilly. He has appeared in many productions with Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Co-Opera. His roles include Baron Duphol in *La traviata,* a Murderer in *Macbeth,* the Captain in *Eugene Onegin* and the Imperial Commissioner in *Madama Butterfly.* After winning the Dermot Troy Tophy at the Dublin Feis Ceoil, Des Capliss appeared with several choral societies. His oratorio repertoire includes Fauré's Requiem, Beethoven's mass in C, Schubert's Mass in G and Orff's *Carmina Burana.* He has recently sung Pilate in Bach's *St John Passion* and the baritone solo in Nielseen's Symphony No 3 with the National Symphony Orchestra in The NCH and on Naxos CDs.



IVAN CHOUPENITCH Tenor (Belorussia) Grigory

Ivan Choupenitch was born in Pinsk and studied there and in Italy. In 1985 he began his professional career at the State Opera Theatre of the Belorussian Republic and sang his first principal roles abroad at the Janácek Opera in Brno. Awards include prizes at Minsk Competition and an international competition in Latvia, both in 1984. In 1991 he was a prize-winner at Chianti della Macie; and in 1992 he won the Beniamino Gigli competition in Racanati. Outside Belorussia and the Czech Republic, he has also sung in Spain, Germany, Italy, Holland, Japan, the UK and Ireland (Lensky and Turridu with Opera Ireland). His repertoire also includes *Rusalka, Prince Igor, War and Peace, Aleko, Boris Godunov, Lucia di Lammermoor, Rigoletto, Forza, Bohème, Butterfly, Tosca, Faust, Carmen,* In concert he has sung in Mozart's Requiem, Beethoven's Ninth Symphony, Rachmaninov's *The Bells*, Rossini's *Stabat Mater* and Orff's *Carmina Burana.* He has also appeared on radio and television.

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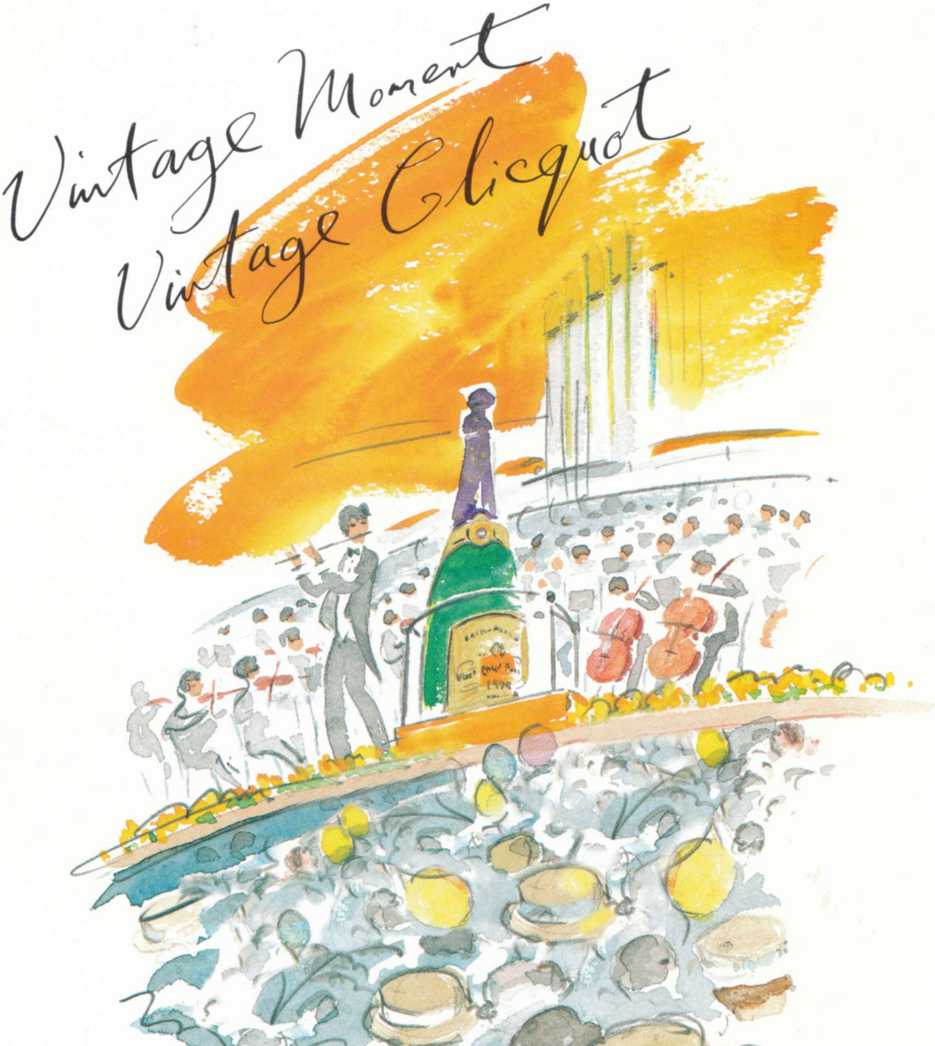
DEIRDRE COOLING NOLAN Mezzo-soprano (Ireland) Nurse
The first ever winner of the Golden Voice of Ireland, Deirdre Cooling Nolan was born in Dublin and began vocal studies with Dr Veronica Dunne. Her current teacher is Sister Peter Cronin and Jennie Reddin is her recital accompanist and coach. With Opera Ireland she has sung leading contralto roles in *La Gioconda, Il barbiere, Der Rosenkavalier, Eugene Onegin, Madama Butterfly, Rigoletto, The Gypsy Baron, Hoffmann* and *Cavalleria rusticana.* She has also performed Orlofsky with IORC in Cork and sung most of the G&S contralto roles. She has toured with OTC, giving concert performances and holding school workshops. Her vast concert and oratorio repertoire includes the major choral works of Bach, Handel, Rossini, Verdi and Elgar as well as contemporary pieces by de Bromhead, Bergman, Buckley, Wilson and Maxwell Davis. She sings regularly with RTÉ in public concerts and studio recordings. In 1996 she received the Margaret Burke Sheridan award from the Vocal Heritage Society. Next on the list is Suzuki with Lyric Opera at the NCH next year.



TOM CREGAN Tenor (Ireland) Boyar-in-attendance
Tom Cregan studied singing at the College of Music in Dublin and the London College of Music. He has performed in opera and oratorio and has given solo recitals throughout Ireland and England. He has also performed in mainland Europe, Australia and Japan. As a chorister with the Royal Opera, Covent Garden, he sang solo parts in *Fidelio* and *Death in Venice* as well as the role of the Lawyer in the EMI recording of Britten's *Peter Grimes.* He has also sung Mozart's Belmonte with Court Opera, First Tenor in Vecchi's *L'amfiparnasso* on a British, European and Australian tour and Fourth Jew in *Salome* with Folkopera at the 1989 Edinburgh Festival. Tom Cregan recently toured with Co-Opera's successful production of *Carmen.* He currently sings with the National Chamber Choir, with which he regularly sings as a soloist on recordings for RTÉ.



ALEXANDRA DURSENEVA Mezzo-soprano (Ukraine) Innkeeper
Born in Kharkov, Alexandra Durseneva graduated from the city's Institute of Arts in 1991 and joined the Kharkov Academic Opera & Ballet Theatre Company, with which she sang Ulrica, Dalila, and Carmen. Since 1994 she has been a principal at the Bolshoi, where her roles include Marfa in *Khovanchina,* Konchakovna in *Prince Igor,* Azucena in *Il trovatore* and Lubasha in *The Tsar's Bride.* In 1995 she won the Moniushko Competition in Warsaw and sang in Kupfer's production of *The Legend of the Invisible City of Kitezh* at the Bregenz Festival. She returned there in 1997 the Nurse in Rubenstein's *The Demon* and repeated the role in two concerts in Vienna the following year. Alexandra Durseneva opened the 1998/99 Bolshoi season as Vania in *Ivan Susanin,* which was televised nationally, and then sang Feodor Basmanov in a new production of Tchaikovsky's *Oprichnik* under Ermler. She recently made her debut at Covent Garden as Amelfa in *Le coq d'or* and sang the Hostess in *Boris Godunov* with the Bolshoi at the London Coliseum.

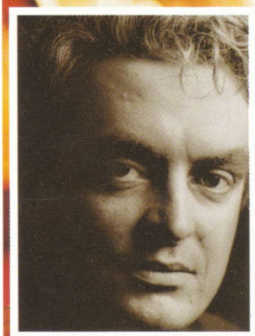

Vintage Moment
Vintage Clicquot

Biographies



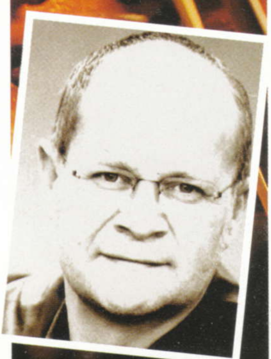
CHRISTINE FREIBERG Soprano (UK) Fyodor

Christine Freiberg studied singing at the Royal College of Music with Marion Studholm and subsequently continued her studies with Bruce Brewer. He operatic roles include Rowan *in The Little Sweep* for ILEA; Clori in *l'Egisto* for St James's Opera; First Niece in *Peter Grimes*, Naiad in *Ariadne auf Naxos*, Sister in *Kullervo*, Woglinde in *Götterdämmerung* and Flower Maiden in *Parsifal* for Opéra de Nantes; Cherubino *in Le nozze di Figaro* for Reisopera; and First Niece for Oper der Stadt Köln. In addition to her operatic work, Christine Freiberg has a wide oratorio and concert repertoire. Recent engagements include Flower Maiden in National Reisopera's new *Parsifal* in Holland, Nele in *Till Eulenspiegel* for Opéra de Nantes and Berta in *The Barber of Seville* for Mid-Wales Opera. Forthcoming engagements include the Italian Singer in *Capriccio* at Nantes.



ANSGAR HAAG (Germany) Director

The German stage director Ansgar Haag was born in 1955 in Stuttgart and studied at Munich University and at Berkeley, California. He started his theatre career with the internationally renowned company Münchener Kammerspiele and worked in 1989 at the Bühnen der Bundeshauptstadt Bonn, where he directed his own first productions. From 1984 to 1989 he was resident stage director at the Staatstheater Dramstadt, before he became Artistic Director of the drama company at the Salzburger Landestheater in Austria. In 1994 he was appointed as General Manager of Ulmer Theater, where his successful work lead to the extension of his contract until the year 2004. Ansgar Haag's productions have been seen in numerous German theatres, including Frankfurt, Krefeld, Wiesbaden and Kaiserslautern. He has also worked abroad as guest director in Zurich and Leningrad as well as in various Austrian and Italian theatres. In 1998 he was honoured with the Bavarian State Award for his production of Janácek's *Jenufa.*



KLAUS HELLENSTEIN (Germany) Designer

Born in Heidenheim/Brenz in 1951, Klaus Hellenstein studied painting and afterwards scenic and costume design as a guest student with Jürgen Rose at the State Academy of Fine Arts in Stuttgart. He later became Professor Rose's design assistant. His first independent stage designs were for Richard Strauss's ballet *Josephs Legende,* with choreography by John Neumeier, at the National Opera in Munich. After working as both assistant and chief designer at the Münchner Kammerspiele he became Chief designer at Ulmer Theater in 1987, where he designed productions of *Aida, Fidelio, Salome, Le nozze di Figaro, Idomeneo, La forza del destino* and *I Capuleti e i Montecchi* as well as plays by Shakespeare and John Webster. Since 1998, Klaus Hellenstein has been Chief Designer at the Münchner Volksteater . He has also acted as guest designer for John Neumeier's Hamburg Ballet and at theatres and opera houses in Copenhagen, Salzburg, Karlsruhe, Dresden, Hanover, Berlin and Helsinki. His sets and costumes for Opera Ireland's *Boris Godunov* will be his hundredth theatre design project.

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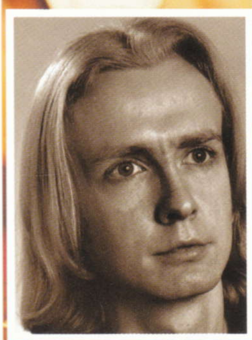


BIOGRAPHIES



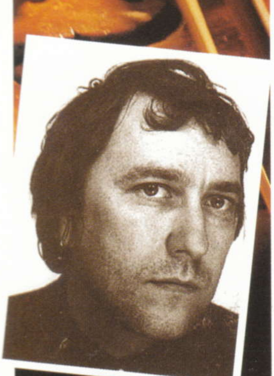
OLDŘICH KŘÍŽ Baritone (Czech Republic) Schchelkalov/Nikitich

Oldřich Kříž was born in 1960 and studied at the Singing Studio of the music Academy in Prague. Since 1994 he has been a soloist of the State Opera in Prague where his roles have included the Poet in Rossini's *Il turco in Italia* as well as Figaro, Taddeo, Guglielmo, Ping. Sharpless, Belcore, Valentin, Falke, Germont and William in Glass's *The Fall of the House of Usher.* He won an award at the Mozart Competition in Prague and was a semi-finalist at the 1992 Belvedere Competition in Vienna. He was also a top student at the Destinová Course conducted by Sherrill Milnes. Away from Prague, Oldřich Kříž has sung in Scarpia and Schaunard in Germany , the Miller in *Jenufa* in Montpellier, and Šiškov in *House of the Dead* and seven characters in *Till Eulenspiegel* in Nantes, where he returns in 2001 as Tomski in *Queen of Spades.* He was also invited to sing with James Conlon and the Cologne Philharmonic at a benefit concert for the Olga Havlová Foundation in Bonn.



JEFFREY LEDWIDGE Bass (Ireland) Mityukha

Jeffrey Ledwidge began singing in 1982 as a treble with the Palestrina Choir and was Head Chorister from 1987 to 1988. Later he toured Europe and North America with the choir. He began training with Dr Veronica Dunne and is currently studying with Philip O'Reilly. In 1994, aged 19, he won the bass solo at the Feis Ceoil and then toured Italy and Germany as soloist with the Choir of the Italian Institute. In 1996 he understudied the Bonze and sang the Registrar in *Madama Butterfly* at the RTÉ Proms and the Custom's Official in Opera *Ireland's La Bohème.* Jeffrey Ledwidge is currently a member of the National Chamber Choir, with whom he has made several recordings for RTÉ, BBC and Naxos Records. He has also sung in Fauré's *Requiem* for the BBC. Earlier this year he sang in OTC's Irish premiere of Stravinsky's *The Rake's Progress.*



NICK McCALL (UK) Lighting Designer

From Glasgow, now living in Dublin, Nick McCall has worked as a lighting designer in Ireland, the UK, mainland Europe and North America on theatre, opera, dance and concert productions. He was lighting designer for Opera Ireland's *Falstaff, Hoffmann, Salome* and *La traviata.* He has recently lit Mozart's *Der Schaulspieldirektor* and Salieri's *Prima la musica* for Théâtre de la Place, Liege, and La Monnaie in Brussels. At the Gaiety Theatre he has also lit *The Mayor of Casterbridge, The Field* and *The Salvage Shop.* His work at the Abbey Theatre includes *Good Evening Mr Collins, The Crucible* and *Six Characters in Search of an Author.* He has also lit *Boomtown* for Rough Magic, *Plains of Enna* for Fishamble and *Judas of the Gallarus* at the Peacock, and has worked with the Samuel Beckett Centre, Imdt, Prime Cut, Belfast's Charabanc Theatre Company, and others. Nick McCall recently received the *Irish Times*/ESB Lighting Designer of the Year Award (jointly with Ciara McCarthy).

Straszny Dwór 1999 Photograph Derek Speirs

Pyotr Il'yich Tchaikovsky

Orleanskaya deva

The Maid of Orléans

Opera in four acts to his own libretto after Friedrich von Schiller, Jules Barbier and Auguste Mermet

First performed on 13 February 1881
at Mariinsky Theatre, St. Petersburg
Sung in Russian

Performance dates: Oct 19, 22, 25, 28, 31 & Nov 3



Adolphe Adam

Si j'étais roi

If I were king

Opéra comique in three acts to a libretto by Adolphe Philippe d'Ennery and Jules Brésil

First performed on 4 September 1852
at Théâtre Lyrique, Paris
Sung in French

Performance dates: Oct 20, 23, 26, 29, Nov 1 & 4

Riccardo Zandonai

Conchita

Opera in four acts to a libretto by Maurice Vaucaire and Carlo Zangarini after Pierre Louÿs's novel La femme et le pantin

First performed on 14 October 1911
at Teatro Dal Verme, Milano
Sung in Italian

Performance dates: Oct 21, 24, 27, 30, Nov 2 & 5

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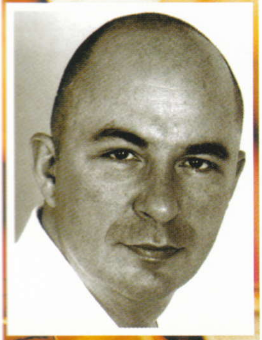
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ALEXANDRE NAOUMENKO Tenor (Russia) Misail

Alexandre Naoumenko was born in Lipetsk and is a graduate of the Moscow Tchaikovsky Conservatory, where he studied with Zourab Sotkilava. He attended masterclasses with Aldo Baldin, Ernst Haeffliger, Renato Capechi and Nancy Evans and has also studied with Alfredo Kraus and Renata Scotto. He has sung in Moscow, Sofia, Klagenfurt, Paris, London, Aldeburgh, Amsterdam and San Francisco. His operatic repertoire includes Lensky, Alfredo, Don José, Cavaradossi, Fenton, De Caius, Flute in Britten's *A Midsummer Night's Dream,* Ladislav in Smetana's *Two Widows,* Mylio in Lalo's *Le Roi d'Ys,* Don Giovanni in Dargomyzhsky's *The Stone Guest* and Karataev in Prokofiev's *War and Peace.* On the concert platform he has performed, most recently, in Mozart's *Requiem,* Bach's *Christmas Oratorio,* Beethoven's *Missa Solemnis,* Mahler's Das Lied von der Erde and Verdi's *Requiem.* Alexandre Naoumenko's recordings include *Rothschild's Violin* (Fleischman/Shostakovich) conducted by Rozhdestvensky, *Phoebus and Pan* (Bach), *Ode to Joy* (Tchaikovsky); and the complete songs of Rachmaninov with Joan Rodgers, Sergei Leiferkus and pianist Howard Shelley on Chandos.



GERARD O'CONNOR Bass (Ireland) Varlaam

Gerard O'Connor was the first recipient of the Guinness Bursary at the National Opera Studio in London and thereafter he has sung with Singapore Lyric Opera, Opera Ireland, Opera Northern Ireland, Castleward Opera, Chelsea Opera, Holland Park opera and at the Covent Garden and Wexford Festivals in repertoire including *Iris, Gianni Schicchi, Curlew River, A Midsummer Night's Dream, The Cunning Little Vixen, Rigoletto* and both Rossini's and Paisiello's *Il barbiere di Siviglia.* For Opera Ireland he has sung Colline *(La Bohème),* Pistol *(Falstaff),* Baron Zeta *(Merry Widow),* Antonio *(Figaro),* Frank *(Fledermaus)*, the Bonze *(Madama Butterfly* and Fifth Jew in *Salome.* He created the role of St John in the world premiere of James Wilson's *A Passionate Man* in Dublin and Mamïov in the European premiere of Tchaikovsky's *The Enchantress.* He has also toured Belgium and Holland as Osmin in OTC's production of Mozart's *Zaide.*



WERNER PICHLER (Austria) Assistant Director

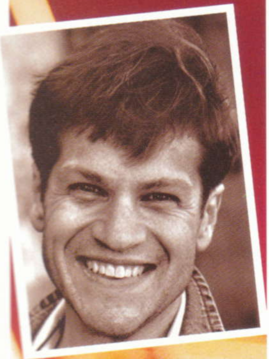
Werner Pichler was born in Austria where he earned a degree in electrical engineering. In New York he studied dance with Alvin Ailey and Merce Cunningham, acting at HB Studios and performed at the Metropolitan as a dance-extra and supernumerary. After a year at the Opera Studio in Zurich he took his first engagement in Klagenfurt in Austria as assistant stage director, as he also did a year later in Ulm in Germany. In Ulm, in 1996, he also made his debut as stage director with a production of Smetana's *The Bartered Bride* and *Humperdink's Hänsel und Gretel.* He directed Kálmán's *Gräfin Mariza* the following year and *Bellini's I Capuleti e i Montecchi* earlier this year. Werner Pichler has been a freelance director since 1998. He directed the Austrian premiere of Trojahn's *Enrico* for the Vienna Klangbogen Fesitval last year and Rihm's *Jakob Lenz* for Opernhaus Halle.



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Biographies







WILLIAM SAETRE Tenor (USA) Simpleton

William Saetre, who returns to Opera Ireland as the Simpleton in *Boris Godunov,* has previously sung Dr Caius in *Falstaff* and First Jew in *Salome* with the company. The Norwegian-American tenor studied in San Francisco and New York and made his operatic debut as the Witch in Humperdink's *Hänsel und Gretel.* The role of Basilio in *Le nozze di Figaro* brought him to Europe in 1990, where he has continued to sing in opera houses in Paris, Vienna, Frankfurt and Amsterdam amongst others. Last season he appeared in Britten's Billy Budd in both Houston and Dallas, where he also sang in *Die Zauberflöte*. Future venues include New York, Seattle, Houston, Boston and Dallas. William Saetre presently resides in Hamburg, Germany.

GIDON SAKS Bass-baritone (Israel) Boris Godunov

The Israeli-born bass-baritone Gidon Saks is recognised as one of the world's leading international artists. He performs regularly at the Deutsche Staatsoper, the Royal Opera Covent Garden, San Francisco Opera, Opéra Bastille, Canadian Opera, English National Opera and Welsh National Opera. His operatic roles include Seneca, Claggart, Don Giovanni, Leporello, Sarastro, Pizarro, Daland, Timur, Dr Miracle, Basilio, Wurm *(Luisa Miller),* Bartok's Bluebeard and many others. He has recently been acclaimed for his Boris Godunov and Kaspar *(Der Freischütz)* at ENO. In oratorio he has sung recently in Verdi's *Requiem* in Canada and Wales and Shostakovich's *The Execution of Stenka Rasin* under Bychkov in Florence. Future plans include Boris Ismailov in Shostakovich's *Lady Macbeth of Mtsensk* at the Metropolitan, the title role in *Der fliegende Holländer* in Canada, Pizarro and Kaspar in Berlin, Wurm and Mustafa in San Francisco, Claggart in Paris, Count Almaviva for WNO, Nick Shadow for ENO; and a DG Archiv recording of Handel's *Hercules* with Les Musiciens de Louvre under Marc Minkowski.

MICHÈLE SHERIDAN Soprano (Ireland) Xenia

Michèle Sheridan, who made her Opera Ireland debut as Annina in *La traviata* this year, is in her final year of the B.Mus Performance course at the DIT Conservatory of Music and Drama where her teacher is Mary Brennan. At last year's Siemens-Nixdorf Feis Ceoil she won nine vocal competitions, including the Margaret Burke-Sheridan and Gervase Elwes Cups; and in November she was awarded the Ford/*Sunday Independent* Spirit of Life Bursary for Most Promising Young Artist. She was also a semi-finalist in the 1999 Veronica Dunne International Singing Competition. Michèle was the soprano soloist in Mozart's *Requiem* with the University of Dublin Choral Society in March and she has also given a recital for the John McCormack Society of Ireland in Dublin's Mansion House and appeared in the NCH's John Field Room, the Bank of Ireland Arts Centre and at the Boyle Arts Festival. She has performed on FM3 Classical Radio and RTÉ Television's *Late Late Show.*

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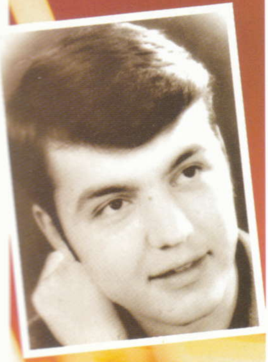
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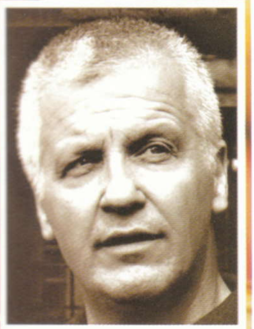
*Deirdre Cooling-Nolan,
Mark Holland, Sandra Oman, John Marsden
and Eugene Armstrong*

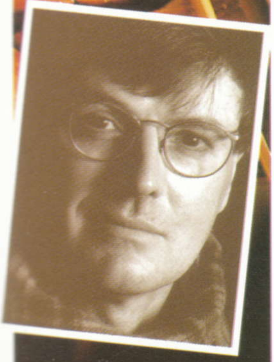
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BIOGRAPHIES

STANISLAV SHVETS Bass (Russia) Pimen

Stanislav Shvets, who made his professional operatic debut as Banquo in Opera Ireland's *Macbeth* in 1997, was born in Ekaterinburg in 1974 and studied with O Tchmyr at the Mussorgsky Ural State Conservatoire and with Professors Gluboky and Tchatchva at the Moscow State Conservatoire. He has in Handel's *Dettingen Te Deum* at the Ludwigsburg Festival. In the 1997/98 season he sang Daland in *Der fliegende Holländer* at Opéra de Metz and with Valery Gergiev, a conductor he works with regularly, at the Kirov in St Petersburg. Stanislav Shvets has also sung in Frankfurt, Warsaw, Rotterdam and Baden Baden as well as at the Salzburg Festival. His roles include Basilio, Leporello, the Monk *in Don Carlo,* Heinrich in *Lohengrin* and the Pope in Berlioz' *Benvenuto Cellini.* Future plans include *Die Zauberflöte* at Salzburg, *War and* Peace at the Bastille, Masetto in San Francisco, Angelotti in Orange and Basilio at the Deutsche Staatsoper Berlin.

VOLKER VOGEL Tenor (Germany) Shuisky

Volker Vogel, who made his Opera Ireland debut as Herod in *Salome* this year, was born in Karlsruhe. He studied singing in Hanover but broke off in 1975 to work as a director's assistant. In 1977 he went to Hildesheim as assistant, then director, singer and actor. Since then he has held singing appointments in Dortmund, Freiburg and Vienna, where he sang in the premiere of von Einem's *Tulifant* in 1990. He has been a member of the Zürich Opera since 1991. Elsewhere he has appeared in *Die Zauberflöte* at the Paris Bastille and under Solti in concert at La Scala; in *Fidelio* in Munich; *Zauberflöte* and Monteverdi's *Poppea* at the 1993 Salzburg Festival; Melot in *Tristan* at the re-opening of the Munich's Prince Regent Theatre in 1996; and in *Falstaff* and *Rheingold* in Hamburg as well as in Spain, Italy, the UK and the USA. Other roles include the Witch in *Hänsel und Gretel* and Shuisky in *Boris Godunov.* In concert he has sung with Dohnanyi at Cleveland, London and Salzburg Festival; and in Schoenberg's *Gurrelieder* in Oslo. He will sing Mime in Rheingold and Siegfried under Franz Welser-Möst and Bob Wilson in Zürich in 20.

HENRY WARD (UK) Répétiteur

After studying music at Oxford, Henry Ward joined the music staff at Glyndebourne, where he worked for ten years. Recent productions include Stravinsky's *The Rake's Progress* in Montpellier, Wagner's *Tristan und Isolde* in Monte-Carlo, *The Beggars Opera* in Caen, *Salome* for Opera Ireland in Dublin, and Jonathan Dove's *Tobias and the Angel* in London. Henry Ward has acquired much experience in the musical preparation of new works; next year he will be working on the premieres of Mark-Anthony Turnage's new opera based on Seán O'Casey's *The Silver Tassie* for English National Opera and Parem Vir's *Ion* at the Almeida Theatre. Henry Ward lives in London where he also works with students at the Royal College of Music and the National Opera Studio.



THE NATIONAL CHAMBER CHOIR

The *National Chamber Choir*, which forms the core of Opera Ireland's Chorus, is one of Irelandís premier chamber music ensembles. The Choir gives upwards of 60 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

SOME FORTHCOMING EVENTS:

15th Dec. University Concert Hall, Limerick, 8.00 p.m.

Handel's Messiah
The Irish Chamber Orchestra and the *National Chamber Choir*
Conductor: Kurt Equiluz
Soloists: Louise Walsh, *soprano*; William Purefoy *countertenor*; Jamie McDougal *tenor*; Huw Williams *baritone*

21st Dec. The Shaw Room, The National Gallery of Ireland, 4.00 p.m.

A concert of seasonal music and readings.
The *National Chamber Choir*
Conductor: Colin Mawby
Reader: Marie-Louise O'Donnell

Information on any of the above from Tel: 01-7045665
or email: national.chamber.choir@dcu.ie
web site: www.dcu.ie/chamber/index.html

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BIOGRAPHIES

CATHAL GARVEY (Ireland) Chorus Master

Cathal Garvey began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He then spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has also attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and singer, Cathal Garvey has performed and toured extensively with the National Symphony Orchestra, the National Youth Orchestra, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and since 1997 has been Chorus Master and Assistant Conductor for Opera South, working on productions of *La Bohème* and *Il trovatore.* Last season he conducted Irish Operatic Repertory Company's successful run of Noël Gay's *Me and My Girl* at the Cork Opera House and Dublin's Olympia Theatre.

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Joyce Byrne, Sandra Gudgeon, Johanna Higgins, Niamh Kelly, Petriona McAleer, Fiona Murphy, Cora Newman, Catherine Skelly, Roisín Toal.

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(Director: Ite O'Donovan)

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SUPERS

Ciarán Walsh, Colin Widger, Mark Dyer, Philip McCann, Oran Fitzpatrick

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Sunniva Fitzpatrick
Eileen Murphy
Ruth Murphy
Sebastien Petiet

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Paul O'Hanlon
Jennifer Cassidy
Carol Quigley
Arthur McIver
Donal Roche

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Thomas Kane
Ruth Mann
Michelle Lalor
John Lynch

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Annette Cleary
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Liam Wylie
Martin Walsh

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Deirdre Brady
Anne O'Briain

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Deirdre Brady

Oboes
Peter Healy
David Agnew

Cor Anglais
David Agnew

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Michael Seaver
Jean Duncan

Bassoons
John Leonard
Carole Block

Horns
David Carmody
Declan McCarthy
Fearghal Ó Ceallachain
Brian Daly

Trumpets
Eoin Daly
David Martin

Trombones
David Weakley
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Ryan John M Mr

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Schnittger Charlotte Mrs
Scully Angela Ms
Scully Dermot Mr
Shannon Elaine Mrs
Shannon Lilian Dr
Shanik Gregor Prof
Shaw Catherine
Sheill Mary J. Ms
Shelly Denis J Mr
Shelton Rebecca Ms
Sheridan Gerry A Mr
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Sherry Mark Mr
Sisk John R Mr
Skelly O D G Rev
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Smith Joseph G Mr
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Smyth Robert Rudd Mr
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Soese Diana Mrs
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Stein Edwin J Mr
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Stones Willie Mr
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Sweeney John J Mr

Taaffe Peta Ms
Taylor Mervyn Mr
Taylor S C
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Thompson Frank Mr
Thompson Jacqueline Ms
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Tietzsch. Tyler Daniel Mr
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Tobin Kieran Mr
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Treacy Jane Ms
Tuomey Laurence J Mr
Turley John D Mr
Tynan Inez Ms
Tyrrell Sheila Ms
Vella Isabella Ms

Wall Barry J Mr
Wall William & Ada Mr
Wallace Colette Ms
Walls Muriel Ms
Walsh Aileen Ms
Walsh Anthony
Walsh Bernadette Mrs
Walsh Martin Mr
Walsh Tony Dr
Walsh Charles Mr
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Walsh Thomas Mr
Walshe Winifride Ms
Walton Patrick A Mr
Ward Dermot & Maeve
Waring Seamus P Mr
Warren-Darley Mary Ms
Weatherhead Noel Mr
Webb Valerie Ms
Whately William Dr
Whelan Barbara Ms
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Woolfe Andrew Dr
Wright Bernie Mrs
Wyer Laurence Mr
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Young WIlliam A Mr
Younge John P Mr

DGOS & OPERA IRELAND PRODUCTIONS 1941-1999

Dates indicate the first and most recent productions.

Salvatore Allegra
Ave Maria 1959
Il medico suo malgrado 1962

Michael W Balfe
The Bohemian Girl 1943

Ludwig van Beethoven
Fidelio 1954, 1994

Vincenzo Bellini
La sonnambula 1960, 1963
Norma 1955, 1989
I puritani 1975

Benjamin Britten
Peter Grimes 1990

Georges Bizet
Carmen 1941, 1989
Les pêcheurs de perles 1964, 1987

Gustave Charpentier
Louise 1979

Francesco Cilea
Adriana Lecouvreur 1967, 1980

Domenico Cimarosa
Il matrimonio segreto 1961

Claude Debussy
Pelléas et Mélisande 1948

Léo Delibes
Lakmé 1993

Gaetano Donizetti
Don Pasquale 1952, 1987
L'elisir d'amore 1958, 1996
La favorita 1942, 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955, 1991

Friedrich von Flotow
Martha 1982, 1992

Umberto Giordano
Andrea Chénier 1957, 1983
Fedora 1959

Christoph W Gluck
Orfeo ed Euridice 1960, 1986

Charles Gounod
Faust 1941, 1995
Roméo et Juliette 1945

George F Handel
Messiah 1942

Engelbert Humperdinck
Hänsel und Gretel 1943, 1994

Leoš Janáček
Jenufa 1973

Franz Lehár
The Merry Widow 1997

Ruggiero Leoncavallo
Pagliacci 1941, 1998

Pietro Mascagni
L'amico Fritz 1952
Cavalleria rusticana 1941, 1998

Jules Massenet
Manon 1952, 1980
Werther 1967, 1977

Wolfgang Amadeus Mozart
Così fan tutte 1950, 1993
Don Giovanni 1943, 1995
Idomeneo 1956
Die Entführung aus dem Serail 1949, 1964
Le nozze di Figaro 1942, 1997
Die Zauberflöte 1990, 1996

Modest Mussorgsky
Boris Godunov 1999

Jacques Offenbach
Les contes d'Hoffmann 1945, 1998

Amilcare Ponchielli
La Gioconda 1944, 1984

Giacomo Puccini
La Bohème 1941, 1996
Gianni Schicchi 1962
Madama Butterfly 1942, 1993
Manon Lescaut 1958, 1991
Suor Angelica 1962
Tosca 1941, 1996
Turandot 1957, 1986

Licinio Refice
Cecilia 1954

Gioacchino Rossini
Il barbiere di Siviglia 1942, 1999
La Cenerentola 1972, 1995
L'italiana in Algeri 1978, 1992

Camille Saint-Saëns
Samson et Dalila 1942, 1979

Bedřich Smetana
The Bartered Bride 1953, 1976

Johann Strauss
Die Fledermaus 1962, 1998
Der Zigeunerbaron 1964

Richard Strauss
Der Rosenkavalier 1964, 1984
Salome 1999

Ambroise Thomas
Mignon 1966, 1973

Peter Ilich Tchaikovsky
Eugene Onegin 1969, 1997
The Queen of Spades 1972

Giuseppe Verdi
Aida 1942, 1984
Un ballo in maschera 1949, 1992
Don Carlos 1950, 1985
Ernani 1965, 1978
Falstaff 1960, 1998
La forza del destino 1951, 1973
Macbeth 1963, 1997
Nabucco 1962, 1986
Otello 1946, 1981
Rigoletto 1941, 1994
Simon Boccanegra 1956, 1974
La traviata 1941, 1999
Il trovatore 1941, 1995

Gerard Victory
Music Hath Mischief 1968

Richard Wagner
Der fliegende Holländer 1946, 1964
Lohengrin 1971, 1983
Tannhäuser 1943, 1977
Tristan und Isolde 1953, 1963
Die Walküre 1956

Ermanno Wolf-Ferrari
Il segreto di Susanna 1956

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FORTHCOMING EVENTS AT THE GAIETY THEATRE

Storytellers Theatre Company presents
Oedipus
By Mary Elizabeth Burke-Kennedy. Based on Sophocles' *Oedipus Rex*
Directed by Alan Stanford and designed by Bruno Schwengl
7th - 19th February 2000

Druid Theatre Company and The Royal Court Theatre present
The Beauty Queen of Leenane
By Martin McDonagh
Directed by Tony Award Winning Garry Hynes
Starring Tony Award Winning Anna Manahan
21st February - 11th March

Niall Toibin in **Sweet and Sour Grapes**
"Classic hilarity" – "Vintage Toibin"
13th - 25th March

Opera Ireland Spring Season
Verdi: **Aida**
Sung in Italian with English surtitles
Cast includes: Georgina Berrza, Patricia Spence, Elizabeth Woods, Patrick Power, Johannes Von Duisburg. Conductor: Claude Schnitzler; Director: Dieter Kaegi; Designer: Bruno Schwengl
April 8, 10, 12, 14 & 16, 2000 at 7.30 pm

Janàcek: **Katya Kabanova**
Sung in czech with English surtitles
Cast includes: Franzita Whelan, Sophie Pondiclis, Leo Marian Vodicka, William Saetre, Martin Higgins, Gerard O'Connor. Conductor: Laurent Wagner; Director: Phillipe Godefroid;Designer: Françoise Terrone
April 9, 11, 13, & 15, 2000 at 7.30 pm

Mobil Touring Theatre presents
Les Liaisons Dangereuses
By Christopher Hampton
"The evening cannot be recommended too highly"
Daily Mail
Winner of 5 Best Play Awards
24th - 29th April

The Anna Livia International Opera Festival
La rondine (The Swallow) by Puccini
Herodiade by Massenet
16th - 25th June





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